

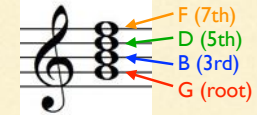
GRADE 7 MUSIC THEORY

Dr. Declan Plummer
Lesson 1: Secondary 7th Chords

7th Chords

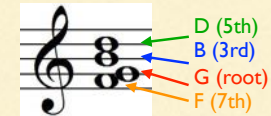
- So far all the triads and chords we have seen have used the basic intervals which make up triads and chords: the root, the 3rd and the 5th (and one or more of these doubled).
- More elaborate chords can be made using not only the root, 3rd and 5th. The most common is the **7th chord**:

G = GBD (root, 3rd and 5th)
G⁷ = GBD^F (root, 3rd, 5th and 7th)



- This also adds another possible inversion, **3rd inversion**, in which the 7th of the chord is at the bottom:

In the key of C major
V = GBD (root, 3rd and 5th)
V⁷ = GBD^F (root, 3rd, 5th and 7th)
V⁷d = ^FGBD (7th, root, 3rd and 5th)



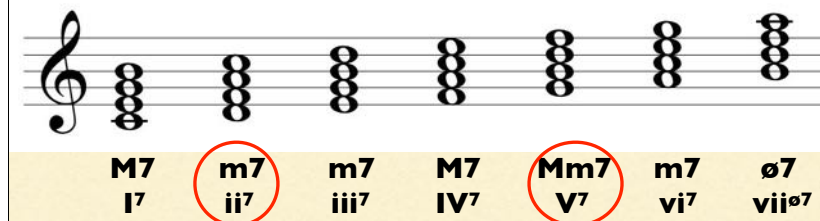
Dominant 7th Chord

Scale Degree	Major Keys	Minor Keys	Frequency
Dominant	V ⁷	V ⁷	Most popular seventh chord because it defines keys!

Secondary 7th Chords

Tonic	I ⁷	i ⁷	Not at all common, though occasionally occurs and almost always root position
Supertonic	ii ⁷	ii ^{ø7}	Very common!! Almost always in first inversion
Mediant	iii ⁷	III ⁷	Very rare! When it does occur, almost always in root position
Subdominant	IV ⁷	iv ⁷	Not at all common, though occasionally occurs and almost always root position
Submediant	vi ⁷	VI ⁷	Not at all common, though occasionally occurs and almost always root position
Subtonic		VII ⁷	Common in minor keys, sounds like V ⁷ of the relative major!
Leading-Note	vii ^{ø7}	vii ^{ø7}	vii ^{ø7} is not unheard of, but it's not very strong and is often replaced by vii ^{ø7}

7th Chords in Major Keys



	Triad	7th	Abbreviation
Major	Major	Major	M7
Major-minor (Dominant)	Major	minor	Mm7
minor	minor	minor	m7
half-diminished	diminished	minor	ø7

7th Chords in Minor Keys



mM7 **ø7** **+M7** **m7** **Mm7** **M7** **o7**
*i*⁷ *ii*^{ø7} *III*⁺⁷ *iv*⁷ *V*⁷ *VI*⁷ *vii*^{o7}

	Triad	7th	Abbreviation
Augmented-Major	Augmented	Major	+M7
Major	Major	Major	M7
Major-minor (Dominant)	Major	minor	Mm7
minor-Major	minor	Major	mM7
minor	minor	minor	m7
half-diminished	diminished	minor	ø7
(fully) diminished	diminished	diminished	o7

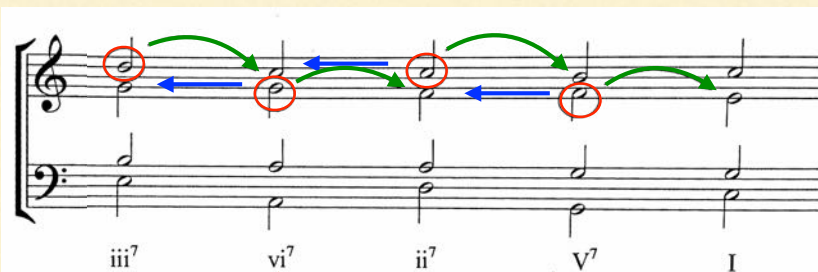
Dissonance & Secondary 7th Chords

The 7th in **all secondary 7th chords** needs **preparation** in previous chord



- supertonic is in **first inversion**
- the **7th** has been **prepared**
- and (like all 7ths) the **7th** also needs to **fall**

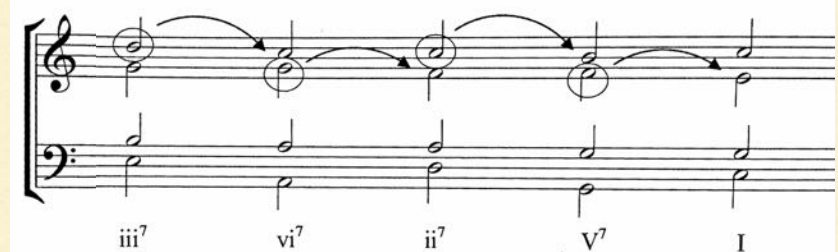
Preparation in Secondary 7th Chords



5ths of chords are sometimes omitted to assist in the preparation and resolution of the 7ths

- All the **7ths** have been **prepared**
- All the **7ths** also need to **fall to resolve**
- Even the dominant seventh has been prepared

Resolution in Secondary 7th Chords



The normal resolution of a Secondary 7th is by root movement up a 4th or down a 5th to a triad or another 7th chord

- I*⁷ → *IV*⁽⁷⁾ *IV*⁷ → *vii*^{o(7)} but usually *V*⁽⁷⁾
*ii*⁷ → *V*⁽⁷⁾ *vi*⁷ → *ii*⁽⁷⁾
*iii*⁷ → *vi*⁽⁷⁾ *vii*^{o7} → *iii*⁽⁷⁾ or *I* (perhaps via *V*⁷)

0:11 J. S. Bach, harmonisation of chorale, *O Ewigkeit, du Donnerwort*

F major: ii vi ii₅⁶ V⁷ I

(Allegro) Start Mozart, Piano Sonata in C, K.545 (1st mvt)

C major: I⁶ I⁶ ii⁷ vii^{o6} I

(Presto) Mozart, Piano Concerto in A, K.488

A major: iii vi⁷ ii⁷ V⁷

0:21 J. S. Bach: *Prelude No. 1 in C major (from the '48')*

G major: I⁶ IV₂⁴ ii⁷

3:25 (Adagio) Fauré, Requiem ('Pie Jesu') (voice part omitted)

B^b major: vi⁶ IV₅⁶ I⁶ ii⁷

Start *Largo* Chopin, Prelude in C minor, Op.28 No.20

C minor: iv⁷